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ART ASSOCIATION OPENS 28th ANNUAL EXHIBITION

OLD LYME, CONN., JULY 27

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July 29

That the summer art colony has a definite place in the art life of the nation is a ~~proven~~ ^{well} ~~and~~ ^{known} ~~accepted~~ ^{fact} for these assemblages of paintings by artists from various parts of the country who gather during the holiday season in picturesque country and seaside haunts serve to present to other visitors an interesting and valuable cross-section of contemporary art. Most important among these colonies is that of Old Lyme, Conn., a quaint New England village drenched with old-time charm, where the Lyme Art Association ^{is} ~~inaugurating~~ ^{inaugurates} its 28th annual exhibition of the paintings and sculptures of its members. On weekdays the gallery is open from 10 a.m. to 6 p.m.; Sundays from 1 to 6 o'clock, through September 7. Wednesday and Saturday afternoons are festive occasions with tea served on the broad lawns under gay umbrellas and stately maples, and summer people together with the artist and natives of Lyme meet in common enjoyment of the feasts of beauty.

The artists who make up this the oldest and most famous art colony in the country are prominent in their field, and their exhibition is a credit to American art. This year's winner of the Lyme Art Association prize, "Reflections in a Samovar," is by Edward F. Rook, eminent among American artists who, having been missed from the exhibitions for several years, returns with one of the finest paintings of his career, a superb still life which will rank as one of the great works of the art world. The translucent grapes, the exquisite Italian porcelain, and the brass of the samovar that makes one want to reach out and touch it, all bear the stamp of the master, and have a feeling of solidity and life. The Chinese jar, the Spanish jug, the embroidered Japanese table cover and the rich, blue background are harmonious and beautiful in color.

It is, as usual, a colorful exhibition with a strong vein of poetry, as in "Nocturne," by Gregory Smith, that most gifted painter of moonlight and shadows, also

his "Autumn Waters," and the enchanted "Spring Willows" of Frank V. DuMond must be mentioned here also. The same quality is felt in the landscapes of William S. Robinson, William Chadwick, Frank A. Bicknell, Clark G. Voorhees, and George M. Bruestle. Mr. Robinson includes in his showing his large canvas, "Borderland," awarded the first Altman prize at the spring show of the National Academy. There is poetry, too, in Carleton Wiggins' misty pastures with their grazing sheep, especially seen in his view of "The Connecticut From My Perch." Henry Bill Selden contributes two pleasing country stretches with a fine sense of distance. His "Abandoned" is the most optimistic little deserted cottage one could imagine.

More of the fairy-tale quality appears in Harry Hoffman's colorful Bermuda scenes, particularly in "A Coral Reef Fantasy," his gay glimpse of the busy life under those rainbow seas where mermaids sport with angel fish. Will Howe Foote also presents delightful views of that same picture land, notably "The White City," Hamilton framed by Paget's sturdy cedars. Adventure and romance are rampant in Thomas Watson Ball's full-rigged clipper ships of the age of sail. Bruce Crane's delicate frosty landscapes suggest the snow queen's country.

It is a far cry from the fresh crisp color of the fields and boats and fishing villages of James Goodwin McManus, Margaret Cooper, Charles Ebert, Will H. Taylor, and George B. Burr, to the sombre, dogged "Convicts" road-making with pick and shovel, and the stealthy poaching "Law Breaker" of Eugene Higgins, powerful and important paintings, both.

"Master's Lurching," by Percival Rosseau, America's most celebrated painter of dogs, is a delightful group of his setters at rest, yet alert to respond to their owner's slightest command. "Sedgefield" and "Bob and Bill", two smaller paintings, have that same vital quality that endears them to all dog-lovers. One gets a somewhat similar feeling of life in Edward Volkert's powerful oxen straining up the hill in "Hard Wheeling" and in "The Lane," the latter a more subtle study of cattle, which he delights in. The late William H. Howe, in his day a noted cattle painter, and an early member of the colony, is represented by several characteristic canvases.

A fine spirit of human activity pervades Everett Warner's "Monongahela River," winding under bridges through the city of Pittsburgh, teeming with industrial activity.

This spirit, and with a touch of the dramatic, appears in Guy Wiggins' paintings of New York, "Wall Street at Dusk," and "Rainy Day, New York" for example. Charles Vezin portrays that city's famous skyline enshrouded in the mists of breaking day, then turns aside to paint a garden.

four paintings:
Wilson Irvine's "Grazalema Range, Spain," a still life in the exotic colors of the prism, country landscapes, and a Spanish street scene, all show his versatility, a technique so supple that it covers every variety of subject. He has an amusing tale to tell about his winter in Spain, when he was obliged to appeal to the law for protection against the too assiduous attentions of village children. The mayor was about to issue a proclamation when he decided to assign a policeman as the painter's bodyguard.

Henry Rankin Poore, another landscape painter, shares with us his pleasure in the soft tapestry of color in the scrub vegetation of the sand dunes in "On the Top of the Cliff."

Among the few paintings of the figure, Ivan G. Glinsky's group of three centering their attention on the lovely young girl in their midst - he calls it "Soirée Intime" - is beautifully painted and intensely interesting. His young girl in "The Green Hat" attracts attention, breathing as it does something of the wild, barbaric feeling of Cossacks and the steppes. Robert Vonnoh shows figure paintings, "Day Dreams," and the "Spirit of the Roses," as well as landscapes, notably a delicate evocation of "Setting Moon and Morning Mists."

In addition to her charming sculptures, the life-size childish "Sprite" and the joyous "Dance of the Cupids", Bessie Potter Vonnoh contributes a small nude. Clifford P. Grayson also exhibits a small nude, excellently painted. Lydia Longacre, third of the trio of women painters, shows an exquisite miniature of a child. Lucien Abrams' delicate study of a young girl at "Dejeuner en Provence" has a pleasing quality.

The west wing, devoted to sketches, is a most important feature of the ex-

hibition, and comprises one of its greatest charms. The sketches, mostly gay in color, are more numerous than the paintings, a complete group ^{been} having contributed by almost every member.

Eleven guest exhibitors are represented this year. Among them is Tosca Olinsky, daughter of Ivan G. Olinsky, who shows a well painted still life, "Red Apples." James Weiland offers a portrait of "Judge" William Marvin; Paul Saling several paintings and sketches. Gertrude Nason, William Bonahue, H. Saxton Burr, Oscar Fehrer, Winfield Scott Clime, and William Steene are included, also Mary Eleanor Witherspoon, whose miniature of "Grandfather" has been hung.